

# SUMMER DIVERSION in the THEATRES



MARGARET MORRIS  
in "ZIEGFELD MIDNIGHT FROLIC"

FOR the second time since they started, a month or so back, the Actors and Authors have temporarily stopped operations. The performance at the Fulton last night was the end of their second attempt, which failed under different conditions but for the same reasons as the first. The reasons given for the second closing were lack of patronage and lack of plays. As regards the first, it was difficult to draw patrons at the top price of \$2 a seat, and as regards the second, two plays or so were in rehearsal but were not supposed to warrant spending more money.

When the organization started originally it was decided to fix the prices at reasonable rates to attract the crowds, a dollar being the maximum for a seat. When the first effort met with anything but financial success Mrs. Henry H. Harris, owner of the theatre, said she would charge no rent in order that the experiment might be continued. With the no rent to consider and the prices advanced to double what they were in the beginning it appeared as though the venture might at least break even. But such, apparently, has not been the case.

There were some things of merit on their second bill. The acting of Minnie Dupree in "Nocturne" was restrained and forceful, while "The Best Sellers," a clever little thing with music by Kenneth and Roy Webb, was delightful and entertaining. The other two sketches on the bill could hardly be expected to cause a ripple on theatrical waters.

It is doubtless a good thing to have experiments of this kind made from time to time, but if the cry of "art" is made there should be a modicum of art somewhere. The two plays that were really worthy are by no means finished. Edith Taliaferro begins an engagement immediately in the variety in "The Best Sellers" and Miss Dupree is also promised a similar engagement in "Nocturne."

It was not that the public failed to appreciate the other two sketches or that they were too "highbrow" to suit the public taste, but the truth is they had very little to offer.

It is understood that the Actors and Authors will resume for the third time within a couple of weeks and the purchase of the drowning man carries its own significance.



CAROLYN THOMSON in  
"MAYTIME"

programme billed for Wednesday. The Mayor's Committee of Women on National Defence will take over the Stadium for a Fourth of July celebration. The Saturday night concert will be made up of popular music.

Adelle Rowland has promised many novelties for her benefit to-night at the Astor for the Chappaqua Chapter of the Westchester division of the Red Cross. The entire proceeds of the affair will go directly to the Red Cross, Selwyn & Co. having donated their services and the members of the "Rock-a-Bye Baby" company having offered their services for any purpose in selling tickets or aiding the benefit generally.

Miss Rowland exacted a check from all those who promised to appear, to be returned after they have finished their part, so it is certain the following will be among those present: Weber and Fields, Adelle Rowland, John Charles Thomas, Blanche Ring, Kitty Gordon, Alice Brady, Taylor Holmes, Stella Mayhew, Sophie Tucker, Dorothy Dickson, Leonard Drysdale, Edna Hubbard, Van and Schenck, Percival Knight and others. John T. Murray will be master of ceremonies.

Not to be outdone in the matter of benefits, Raymond Hitchcock will give one to-night with his "Hitchy-Koo" company at the Globe. This benefit takes the form of his entire revenue and it will be for the benefit of the Y. M. C. A. work of the Barnard War Service Corps. Mrs. Charles Cary Rumsey is in charge of the benefit.

The patrons are Mrs. Winthrop Aldrich, Mrs. C. B. Alexander, Mrs. George Baker, Jr., Mrs. August Belmont, Mrs. Cornelius Bliss, Mrs. Bourke Cockran, Mrs. Charles Dillingham, Mrs. Marshall Field, Mrs. Henry Clay Frick, Mrs. R. L. Gerry, Mrs. C. D. Gibson, Mrs. E. H. Harri-

son, and others.

pleasing farce "Parlor, Bedroom and Bath," views things at times.

There are times when the business of being professionally funny does not seem so desirable (even when the check or coin or whatever it is they give to Miss Moore for her art arrives), for how the dance is one to maintain a natural smile and those nonchalant and unconscious postures that cause folks to laugh until they need blotters to absorb the tears of



FLORENCE MOORE in "Parlor, Bedroom and Bath,"  
at the REPUBLIC

man, Mrs. E. M. House, Mrs. Lydig Hoyt, Mrs. William Fellowes Morgan, Mrs. William D. Straight and Mrs. Cornelius Vanderbilt.

Dorothy Dorr, who plays the part of a German woman working for the Kaiser in "The Man Who Stayed at Home," has, as might be expected, rather curious ideas about playing the role of a woman she would detest were she ever to meet such a character.

"It is hard to admit it," said Miss Dorr, "Mr. Patch has written some terrible lines in the play. When I say 'terrible lines' I mean he has not hesitated to put, in very strong language, the fanatical hatred of the German people for Americans. These are the lines I have to speak."

"How do I overcome my ill feeling?" In this way, I realize that, disastrous as are the sentences put into my mouth, they are absolutely essential to wake up the American people. Here we sit in self-contented luxury and ease, while half the world is soaked in blood. It is impossible for Americans to realize what is going on on the other side. Sometimes I almost wish that a fleet of Zeppelins would bombard New York. The destruction would be very great. But unless America wakes up the eventual destruction will be greater. A bombardment of New York will certainly wake up the American people.

"The part of Mrs. Henderson is not unlike that of Miss Shanks. Miss Shanks is unable to reveal his true identity just as Mrs. Henderson is. Only Mr. Barrymore's task is much easier than mine. In the end Shanks turns out to be a patriot, while Mrs. Henderson turns out to be the worst kind of a traitor."

**NO TEARS HERE.**  
Florence Moore Forgets Them in Making Folks Laugh.

The old and acceptable yarn of the humorist who continued penning puns while his wife eloped and his only daughter went in the movies has nothing on the stolid mood with which Florence Moore, star of that

**IN BROOKLYN.**

Gladys Clark and Henry Bergman present a new act "A Ray of Sunshine" as the headline attraction at the Bushwick this week. They will introduce several new musical numbers and their own brand of comedy that seems to find favor with patrons of the variety. Eddie Dowling, the clever caricaturist, is also on the bill, together with Dudley Douglas, who stars in a musical fantasy, "Some Bride."

pleasing farce "Parlor, Bedroom and Bath," views things at times.

There are times when the business of being professionally funny does not seem so desirable (even when the check or coin or whatever it is they give to Miss Moore for her art arrives), for how the dance is one to maintain a natural smile and those nonchalant and unconscious postures that cause folks to laugh until they need blotters to absorb the tears of



MARION BUCKLER  
in "THE SEVEN" at the BOOTH

mirth when the atmosphere seems

At these infrequent moments in the life of Miss Moore it would be more logical and natural to face the audience with tears, but years on the stage, years of success at that, have given her a philosophical attitude that is a blend between Marcus Aurelius and Nietzsche. The result is that she enters with a smile and loses sight of trouble in causing the audience to

laugh. If that is not forgetting everything for one's art nothing is.

This experience on the stage that was mentioned began a few years back in a choir. Everybody seems to have had some experience with a choir at some period of life. Miss Moore, the scene being laid in Philadelphia, stayed with the choir until she found out what was the matter with it and then left. To those who know Philadelphia and pass their lives away peacefully and in a comfortable condition, no reference need be made to the annual New Year's parade in which truck drivers and ditch diggers become kings of Momus for a day. To those whose knowledge of Philadelphia is limited to the fact that K. & E. usually try out their new musical comedies there, let it be said that on the first day of every year the City of Seven Sundays stages a parade in which the lower strata participate as clowns and the upper strata as spectators.

The connection between this and Miss Moore is that she was wont, as a child, to mimic the clowns to a family and friends. A dramatic career was prophesied for her, and rather than disappoint she went with a repertoire company in serious roles. She could not help herself; she was inevitably funny. Her heart yearned to be Bernhardt, but she admits she resembles the actress far less in no way. Every time she went on the stage the audience laughed and all she received from this company was experience.

Miss Moore went in the varieties with Billy Montgomery and then to musical comedy. She was with

**AN INGENUOUS INGENUE.**

Edna Hubbard Feels Grieved at Her Success.

The ribbon clerk always has the idea that he could make Jack Barrymore take a minor part were he but to devote his talents to the theatrical field; Al Jolson is sure he could give better tips on the stage than Jerry Dunn (he could, for that matter—Al has cleared \$50,000 playing them on

the road this season); Laurette Taylor has the idea she can play Juliet, and so it goes. Everybody can do something else better than he or she is doing something now.

Edna Hubbard, the prima donna of "Rock-a-Bye Baby," the musical comedy at the Astor, is no exception to this rule. She believes she can do something else better than an ingenue part, but nobody seems to agree with her. Once an ingenue always an ingenue, seems to hold true in the case of Miss Hubbard, who has played in these roles until she is at the period of "near" rebellion.

"Near" rebellion is the correct term, for no one openly rebels when Saturday night finds a large and generous donation from the management in his envelope.

Be that as it may, Miss Hubbard's ambition is to be something else than an ingenue. Just what her ambition is will be divulged later. She at least knows her own mind, even if she is only just old enough to vote, for she started in at the age of 8. It might be preferable not to mention the place, but it was Milwaukee. The company was a stock aggregation in which Theodore Roberts and Robert Warwick played the part of successful matinee idols. Not that they played these roles, but that was in the days when those who appeared received

seated notes, lilies and candied violets.

Her first appearance was in "Shore Acres," the old tear producer, and that was almost sufficient to cure Miss Hubbard, for she later went to school and then returned to the stage five years ago in "Ready Money." Jimmy Montgomery's old farce. Another farce followed, the old favorite "Officer 666," in which she played with Doug

Edna Hubbard Feels Grieved at Her Success.

**VAUDEVILLE AND BURLESQUE.**

Fritzi Scheff has returned to vaudeville with a new repertoire of songs which she will present at the Palace this week. Charles Purcell, late of "Maytime," makes his debut in the varieties, while Edith Taliaferro will be the dramatic headliner of the bill in a playlet, "The Best Sellers," which has been brought from the Actors and Authors Theatre.

Sophie Tucker plays a special return engagement at the Riverside this week, as well she might, with her peculiarly pleasing style and quintet of jazz musicians. Josephine Victor will star in the dramatic sketch "The Maid of France." Johnny Dooley is also on the bill.

"Hello, America," the refreshing burlesque on the boards at the Columbia, continues toward its goal of an all summer run. New specialties are introduced weekly by two of the cleverest comedians on the burlesque stage.



Beatrice Cloake in "Sinbad"

"Hanky-Panky," with three Winter Garden productions and Anna Held, this latter engagement being for a night only. It was her only one night stand. After this she went back to the varieties, and then Martin Herman came along on behalf of Al Woods and gave her "Parlor, Bedroom and Bath" to star in. Her success with that is too widely known to comment on.

As to her own work, meaning the field of comedy, Miss Moore frankly admits she is unable to analyze it. The best generalization regarding it, she says, is perhaps the fact that to be funny one has to be unconsciously humorous. If a line doesn't go one night she tries something else. And she works so hard that she forgets for the time being the natural depression that arises from buying a blank car which her friends comfortably tell her is a sublimated flivver, only not quite so good. Where others stand around and act like a flock of geese in Miss Moore works and thinks. Hence the reason for her success. Which is the reason, no doubt, why she and Mr. Edison are where they are and some of the rest are not.

Edna Hubbard Feels Grieved at Her Success.

**AN INGENUOUS INGENUE.**

Edna Hubbard Feels Grieved at Her Success.

The ribbon clerk always has the idea that he could make Jack Barrymore take a minor part were he but to devote his talents to the theatrical field; Al Jolson is sure he could give better tips on the stage than Jerry Dunn (he could, for that matter—Al has cleared \$50,000 playing them on

the road this season); Laurette Taylor has the idea she can play Juliet, and so it goes. Everybody can do something else better than he or she is doing something now.

Edna Hubbard, the prima donna of "Rock-a-Bye Baby," the musical comedy at the Astor, is no exception to this rule. She believes she can do something else better than an ingenue part, but nobody seems to agree with her. Once an ingenue always an ingenue, seems to hold true in the case of Miss Hubbard, who has played in these roles until she is at the period of "near" rebellion.

"Near" rebellion is the correct term, for no one openly rebels when Saturday night finds a large and generous donation from the management in his envelope.

Be that as it may, Miss Hubbard's ambition is to be something else than an ingenue. Just what her ambition is will be divulged later. She at least knows her own mind, even if she is only just old enough to vote, for she started in at the age of 8. It might be preferable not to mention the place, but it was Milwaukee. The company was a stock aggregation in which Theodore Roberts and Robert Warwick played the part of successful matinee idols. Not that they played these roles, but that was in the days when those who appeared received

seated notes, lilies and candied violets.

Her first appearance was in "Shore Acres," the old tear producer, and that was almost sufficient to cure Miss Hubbard, for she later went to school and then returned to the stage five years ago in "Ready Money." Jimmy Montgomery's old farce. Another farce followed, the old favorite "Officer 666," in which she played with Doug

Edna Hubbard Feels Grieved at Her Success.

**VAUDEVILLE AND BURLESQUE.**

Fritzi Scheff has returned to vaudeville with a new repertoire of songs which she will present at the Palace this week. Charles Purcell, late of "Maytime," makes his debut in the varieties, while Edith Taliaferro will be the dramatic headliner of the bill in a playlet, "The Best Sellers," which has been brought from the Actors and Authors Theatre.

Sophie Tucker plays a special return engagement at the Riverside this week, as well she might, with her peculiarly pleasing style and quintet of jazz musicians. Josephine Victor will star in the dramatic sketch "The Maid of France." Johnny Dooley is also on the bill.

"Hello, America," the refreshing burlesque on the boards at the Columbia, continues toward its goal of an all summer run. New specialties are introduced weekly by two of the cleverest comedians on the burlesque stage.

Fairbanks. Then came "Stop Thief" and a couple of dramas and then "Fair and Warner," she taking the role in one of the road companies that Maged Kennedy created.

This is her first lead in New York although, as has been remarked, she played the leading role in "Fair and Warner" on the road. "Rock-a-Bye Baby" is her first appearance in musical comedy and she confesses the hardest thing she ever did was to walk to the footlights and sing a song



MARGARET KELLY  
in "OH, LADY, LADY" at the CASINO

on the opening night. Aside from the fact that she wants to get back to comedy and that the pictures also lure her, through the reason that she has nothing to do until theatre time (she might get married), her remarks on the ingenu question are rather ingenuous.

"The ingenu is the saddest thing in the world," concluded Miss Hubbard, and that is a bit paradoxical after one

has seen her clever performance in the musical comedy. "It is the most awful thing on the stage. There is no character in the part. What I want to play is some character role—a dirty faced kid, for example. Being dressed up in evening gowns is an awful bore."

These complaints seem strange coming from the mouth of a veritable child, but Miss Hubbard knows her own mind. Listen: "You never can tell the audience in advance. One night they will like the look and the next night the songs. Comedy is harder to play than anything else because a grouchy audience is usually the rule after they have paid a large dinner check. They won't laugh."

Neither would anybody after they have heard of Miss Hubbard's predicament of playing an ingenue part again. It's terrible really to be successful in a role when you want to play something else. It's enough to bring bitter tears.

**MARGOT AND THE MORAL.**

Which is: Red Hair Affects a Freck Agent More Than Red Fluids

When Margot Kelly makes her first appearance on the stage of the Casino to-morrow night as the modiste in "Oh, Lady, Lady," the spotlight man will have an evening off. They will not need a searchlight to focus on Miss Kelly. Her red hair is of the sun kissed variety, resembling the scorched corn tassels in a field of waving stalks. It is brighter than the brightest rubies, it sparkles in the sunlight like the setting sun over the distant horizon on New York alone.

**THE NEW CINEMAS.**

Mary Pickford is the attraction at the Strand, at which theatre a fantastic film "Outwitting the Hun" will also be shown. The Rialto will offer some Italian war pictures, just arrived, as part of a double bill, with Charles Ray in "The Claws of the Hun" as the special film. Bill Hart will be seen at the Rivoli in "Shark Monroe."

The war motif seems to occupy the minds of the movie folks for another war film, "To Hell With the Kaiser" is booked for the Broadway.

"What Are You Going to Do With Us?" a film dealing with the activities of women of easy virtue, opened last night at the Lyric and will continue until further notice. Taylor Holmes in "Ruggles of Red Gap" is the film at the Symphony, while D. W. Griffith's "Hearts of the World" continues at the Forty-fourth Street.

**At the Parks and Beaches.**

Bessie McCoy Davis, the adorable Yama Yama Girl, heads the bill at the New Brighton. Miss McCoy will present her dance revue, an excellent bit of dancing, incidentally. Walter C. Kelly will offer his interpretation of a Virginia Judge.

The Steeplechase and Luna, at Coney, and Schenck Brothers' Palisades continue to draw crowds with their usual attractions.

**LIVE AND GAUIN.**

That is the Motto of Florence

Denshawn, the Dancer.

Ruth St. Denis and Ted Shawn did at least one good act and that was when they initiated Florence Andrews into the mysteries of the writhes and wherefores of symbolic dancing. To those who don't recall the name of Andrews it may be mentioned that Florence Andrews is none other than Florence Denshawn, the dancer who made one leap and reached fame on the opening night of "Hitchy-Koo," Raymond Hitchcock's revue and everything else, that continues at the Globe.

Miss Denshawn, or Andrews, as you will, learned the cardinal principles of the art at Denshawn, the place of Ruth St. Denis and Ted Shawn, who near Los Angeles, some then of course she had added a few things of her own. She has ideas, even though girls of 19 (they're getting conveniently younger every year and more and more prematurely sophisticated) haven't. And that is the reason why quite frequently her dancing appears to be different than the rest.

But if Miss Denshawn has achieved the fairly remarkable feat of making blisse eyes open where the lazy eyes only blink before, it is all due to the fact that she has worked and worked hard. She has gone through all the 5,642 different movements, all calculated to improve her work, and most of this has occurred on a platform under the hot and noisy sun of the State of California.

Although she had been on Broadway before her appearance in "Hitchy-Koo," as a member of the company Ruth St. Denis appeared with in vaudeville, this is her first big chance. She has made the most of it. Her tour on the road with her husband and her own company was two years back and she has labored constantly since then. Her chance to get with Hitchcock came when she was dancing alone in Cleveland and one of those critics beyond the Hudson and the comedian asked her what terms she wanted. She named a couple of thousand a week and was instantly accepted for once. She is not quite so naive as those who take her canes.

The motif that characterizes her dances, she says, is strictly American, although the underlying idea is adapted from the Hindu and Oriental, as were those of course that marked the steps of Ruth St. Denis. However, she believes that her dances are more American than are those of anybody else, even if she doesn't emphasize or interpret sex.

There is a certain conclusion to be reached from the tale of Miss Andrews and that is although she is and has been naturally graceful, the reason she appears to do many difficult movements with ease is that she has practiced and practiced and then practiced some more. Ability to wobble is not acquired overnight, as it were, and depends on frequent trials. Hitchcock will attend to the tribulations.

a hot summer's day, it fairly radiates "pep" and "verve" and it is without doubt the brightest and the reddest hair that ever dazzled Broadway.

Little Miss Kelly came from England two years ago with a farcical offering called "A Little Bit of Fluff." She was the bit of fluff that was blown across the ocean by managerial wind. She alighted on Broadway as an absolute stranger on a hot night in August two years ago, and Broadway, half asleep and tired out after a hot day, barely bothered to look at "A Little Bit of Fluff." So Miss Kelly was a waif upon Broadway after several nights without an engagement, as the play failed. In the audience that night, however, was Winthrop Ames. He was struck straight in the eye by that gorgeous red hair; he also liked the attractive personality of the little English waif from across the seas. He sent for the little bit of fluff, had her rehearse, and introduced her to New York in the pantomime "Pierrot the Prodigious." Miss Kelly made an instantaneous hit, although she had not a word to speak. She played the role for six months, then went back to England, and now she is here on Broadway again, having been engaged by William Elliott and F. Ray Comstock to play the role of the Parisian modiste in "Oh, Lady, Lady."

Miss Kelly's appearance in musical comedy on Broadway will be the first chance local theatregoers have had to see her in her legitimate and best atmosphere. She came over in an English farce, she acted with Mr. Ames in pantomime; now in "Oh, Lady, Lady," she will sing and dance. She has been on the stage since she was 15 and was a popular player at Daly's Theatre in the George Edwards musical comedies just before the war broke out. She is 22 years of age, pliant, and with a face which artists call "soul-

anyway you figure it, she obtained a position in some chorus or the other, jam up against the back drop. This did not suffice to give her sufficient opportunity to kick, and her voice rattled against the wings, so she left and occupied the spotlight in a perfectly respectable cabaret. Her next step was the Century Grove, where she had more opportunity, and here she is in the Frolic.

Her main ambition is to stay within a short motoring distance of Times Square, any Long Beach, for example, and that is annoying at times when the car breaks down. And her next ambition is to go in the cinema. Why anybody should desire work in the pictures may seem incomprehensible, but Miss Shelton says she likes a bit of variety, and that is what she doesn't get just now.

She might not like the cinema as much as she says. Picture audiences are not quite so naive as those who take her canes.

**LIVE AND GAUIN.**

That is the Motto of Florence

Denshawn, the Dancer.

Ruth St. Denis and Ted Shawn did at least one good act and that was when they initiated Florence Andrews into the mysteries of the writhes and wherefores of symbolic dancing. To those who don't recall the name of Andrews it may be mentioned that Florence Andrews is none other than Florence Denshawn, the dancer who made one leap and reached fame on the opening night of "Hitchy-Koo," Raymond Hitchcock's revue and everything else, that continues at the Globe.

Miss Denshawn, or Andrews, as you will, learned the cardinal principles of the art at Denshawn, the place of Ruth St. Denis and Ted Shawn, who near Los Angeles, some then of course she had added a few things of her own. She has ideas, even though girls of 19 (they're getting conveniently younger every year and more and more prematurely sophisticated) haven't. And that is the reason why quite frequently her dancing appears to be different than the rest.

But if Miss Denshawn has achieved the fairly remarkable feat of making blisse eyes open where the lazy eyes only blink before, it is all due to the fact that she has worked and worked hard. She has gone through all the 5,642 different movements, all calculated to improve her work, and most of this has occurred on a platform under the hot and noisy sun of the State of California.

Although she had been on Broadway before her appearance in "Hitchy-Koo," as a member of the company Ruth St. Denis appeared with in vaudeville, this is her first big chance. She has made the most of it. Her tour on the road with her husband and her own company was two years back and she has labored constantly since then. Her chance to get with Hitchcock came when she was dancing alone in Cleveland and one of those critics beyond the Hudson and the comedian asked her what terms she wanted. She named a couple of thousand a week and was instantly accepted for once. She is not quite so naive as those who take her canes.

The motif that characterizes her dances, she says, is strictly American, although the underlying idea is adapted from the Hindu and Oriental, as were those of course that marked the steps of Ruth St. Denis. However, she believes that her dances are more American than are those of anybody else, even if she doesn't emphasize or interpret sex.

There is a certain conclusion to be reached from the tale of Miss Andrews and that is although she is and has been naturally graceful, the reason she appears to do many difficult movements with ease is that she has practiced and practiced and then practiced some more. Ability to wobble is not acquired overnight, as it were, and depends on frequent trials. Hitchcock will attend to the tribulations.

**SOMETHING NEW AT LAST.**

An Actress Who Was Really,

Truly Born in New York.

The fact that Yvonne Shelton is a real New Yorker, born and bred in Manhattan even though buttered elsewhere, is somewhat out of the ordinary. If she hadn't been schooled in Washington and Canada she would be privileged to say that the Palisades are on the fringe of the middle West and that Squit Orange is too near the Tropics of Capricorn to suit her.

It may be a disappointment to those visitors in our midst who find solace and comfort in the Midnight Frolic to know that the girl who has a better figure than Kay Laurel and who sings and talks to them just as though she really knew them doesn't come from the other half of the country. It would seem impossible that a combination of sophistication and a sweet smile (perhaps the alliteration) could belong to New York alone.

But it is a fact. Miss Shelton was born in New York twenty-one years ago, and although that may seem suspicious Victor Kraly vouches for its accuracy. After being carefully kept within the confines of Greater New York and away from the Tammany influence she was finally permitted to go to Washington for the primary part of her schooling, and finished trig and calculus in the cold regions of Canada.

On her return to her native city she vowed never to leave, with the result that in 1916, which is two years ago

she was a member of the company Ruth St. Denis appeared with in vaudeville, this is her first big chance. She has made the most of it. Her tour on the road with her husband and her own company was two years back and she has labored constantly since then. Her chance to get with Hitchcock came when she was dancing alone in Cleveland and one of those critics beyond the Hudson and the comedian asked her what terms she wanted. She named a couple of thousand a week and was instantly accepted for once. She is not quite so naive as those who take her canes.

The motif that characterizes her dances, she says, is strictly American, although the underlying idea is adapted from the Hindu and Oriental, as were those of course that marked the steps of Ruth St. Denis. However, she believes that her dances are more American than are those of anybody else, even if she doesn't emphasize or interpret sex.

There is a certain conclusion to be reached from the tale of Miss Andrews and that is although she is and has been naturally graceful, the reason she appears to do many difficult movements with ease is that she has practiced and practiced and then practiced some more. Ability to wobble is not acquired overnight, as it were, and depends on frequent trials. Hitchcock will attend to the tribulations.

**SOMETHING NEW AT LAST.**

An Actress Who Was Really,

Truly Born in New York.

The fact that Yvonne Shelton is a real New Yorker, born and bred in Manhattan even though buttered elsewhere, is somewhat out of the ordinary. If she hadn't been schooled in Washington and Canada she would be privileged to say that the Palisades are on the fringe of the middle West and that Squit Orange is too near the Tropics of Capricorn to suit her.

It may be a disappointment to those visitors in our midst who find solace and comfort in the Midnight Frolic to know that the girl who has a better figure than Kay Laurel and who sings and talks to them just as though she really knew them doesn't come from the other half of the country. It would seem impossible that a combination of sophistication and a sweet smile (perhaps the alliteration) could belong to New York alone.

But it is a fact. Miss Shelton was born in New York twenty-one years ago, and although that may seem suspicious Victor Kraly vouches for its accuracy. After being carefully kept within the confines of Greater New York and away from the Tammany influence she was finally permitted to go to Washington for the primary part of her schooling, and finished trig and calculus in the cold regions of Canada.

On her return to her native city she vowed never to leave, with the result that in 1916, which is two years ago

she was a member of the company Ruth St. Denis appeared with in vaudeville, this is her first big chance. She has made the most of it. Her tour on the road with her husband and her own company was two years back and she has labored constantly since then. Her chance to get with Hitchcock came when she was dancing alone in Cleveland and one of those critics beyond the Hudson and the comedian asked her what terms she wanted. She named a couple of thousand a week and was instantly accepted for once. She is not quite so naive as those who take her canes.

The motif that characterizes her dances, she says, is strictly American, although the underlying idea is adapted from the Hindu and Oriental, as were those of course that marked the steps of Ruth St. Denis. However, she believes that her dances are more American than are those of anybody else, even if she doesn't emphasize or interpret sex.

There is a certain conclusion to be reached from the tale of Miss Andrews and that is although she is and has been naturally graceful, the reason she appears to do many difficult movements with ease is that she has practiced and practiced and then practiced some more. Ability to wobble is not acquired overnight, as it were, and depends on frequent trials. Hitchcock will attend to the tribulations.